

BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER NINETEEN THIRTY-FOUR



"PROFESSIONAL SYMPATHY" ("L'AVOCAT CONSOLATEUR"), WATER COLOR
BY HONORÉ DAUMIER, FRENCH, 1808-1879. THE CHARLES NETCHER II
MEMORIAL COLLECTION

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PRINTS AND DRAWINGS GIVEN IN MEMORY OF CHARLES NETCHER II



"MARIE ANTOINETTE" FRENCH COLOR-PRINT BY
FRANÇOIS JANINET, 1752-1814. THE CHARLES
NETCHER II MEMORIAL.

THE Department of Prints and Drawings of the Art Institute is happy to open its winter season with an exhibition of such charm and quality as that of the Charles Netcher II Memorial Collection. It is fitting that a collection of this sort should have been brought together by Mrs. Netcher to commemorate the tastes and interests of her husband, a man who contributed much to the business life of Chicago yet had time to appreciate and enjoy beautiful things.

Of course, like any true memorial, this collection has not remained a static thing. It began with a group of French color-prints which were Mr. and Mrs. Netcher's personal enthusiasm, but it has broadened to embrace other fields. Mrs. Netcher believes that important and beautiful items of any period only intensify the interest of the collection as a whole and that it is not necessary to confine it solely to the limits of the original group. So, in time and

through her generosity, the color-prints have grown in number to include an exquisite representation of both French and English artists and a fine nucleus of drawings to commemorate one who valued honesty and quality in works of art.

FRENCH COLOR-PRINTS

There are twenty-one old French color-prints in the exhibition and these form the most important part of the collection. The French method of color-printing employed several plates, one for each color required, and after a key or outline plate was printed each color-plate was inked with the desired color and printed separately. Each impression pulled is a duplicate in color of all others.

A mezzotint engraver, Jacques Christophe Le Blon (1667-1741) was the ancestor of all color-printers who used separate plates. After many difficulties in his efforts to commercialize his printing methods, Le Blon arrived in Paris in 1737 and gained exclusive privileges from Louis XV, along with free lodging and a pension. Le Blon died in 1741 and Jacques Gautier-Dagoty, an associate, had the privileges revoked within the year and gained for himself a patent to extend for thirty years. Thus Gautier-Dagoty became known to many as the inventor of color-printing, but he was an impostor and did not deserve that honor.

Jean Baptiste André Gautier-Dagoty (c.1743-1786) was the son of Jacques. He was an engraver, chiefly of portraits and one of his finest and rarest, that of Madame du Barry, is an important item in this exhibition. It shows that fascinating woman, Louis XV's last mistress, receiving her morning chocolate from Zamore, her negro servant. It was one of her most astonishing whims to make the little black boy Governor of the Château and Pavillon de Luciennes at a handsome salary, and it was Zamore, later allied with the implacable Committee of Public

Safety, who testified against her at her trial and ungratefully denounced her before the Tribunal which sent her to the guillotine.

With the Gautier-Dagotys color-mezzotinting came to an end in France. The next development was the *crayon manner*, invented about 1757 by J. C. François but improved and adapted by Gilles Demarteau in the reproduction of chalk drawings. Gilles died in 1788 and his nephew, Gilles Antoine (1750-1802), took over his uncle's work, making a more definite use of outline and of aquatint coupled with stipple and roulette. It is the younger Demarteau who is represented by two charming prints "Lady Feeding a Cat" and "Lady with a Dog."

After young Gilles came Louis Marin Bonnet (1743[?]-1793) whose process was in essentials the same but who carried the technique much further in his use of a number of plates and the corresponding number of colors, thus permitting an imitation of colored chalk and pastel drawings.

His printing was often done on blue paper, as in the famous "Tête de Flore," and his high-lights were sometimes heightened by the use of white pigment. The subject of this great portrait is said to be Madame Deshayes, a daughter of the painter Boucher, after whose drawings Bonnet did many engravings. A second charming example of his portraiture is "Mademoiselle Coytel," also after Boucher. The clear colors and the softness of the lines retain for us all the delicacy and freshness of the pastel original.

In 1776 Bonnet invented a process for printing gold and published a series of prints which reproduced not only a color pastel drawing but also the gold frame around it. The prints were intended for the English market and their titles in English are often naively misspelled, as in



LE RENDÉ-VOUS COMIQUE.

"LE RENDÉ-VOUS COMIQUE," AFTER AN ORIGINAL BY WATTEAU. FRENCH COLOR-PRINT BY FRANÇOIS JANINET, 1752-1814. THE CHARLES NETCHER II MEMORIAL

"The Charms of the Morning." The addition of the frames has been much discussed, but whether an over-refinement or not, it would seem that the delicacies of the pictures have been enhanced by the decorative niceties of a lute and Cupid's beribboned shafts piercing golden hearts. A decorative artist of the court of Louis XVI seldom stopped half-way in his efforts to please and the extra extravagance of a gold frame is in keeping with the requirements of an ultra-sophisticated society.

The next step in the development of French color-print technique is a varied use of aquatint (the French called it *la gravure au lavis*) combined with stipple and roulette. François Janinet (1752-1814) was a reproductive artist and worked after many designers, but his exquisite handling

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of colors made him a supreme master of the art. This interesting man, who called himself "physicien," because of his experiments in the compounding and compiling of colors, was not only a pioneer in color-prints but also a forerunner of modern advertising methods. Today he would have endorsed cigarettes; in 1784 he endorsed the sensation of the day, ballooning. He took to "airgation," as Horace Walpole called it, so that he might appear a hero in the eyes of a fickle Parisian public and thus create a market for his prints. In collaboration with the Abbé Miollan he built a balloon, the biggest yet constructed, and on July 11th, 1784, all Paris rushed to the Luxembourg Gardens to watch the ascent. The great advertising stunt failed for the balloon burned before it left the ground and the two airmen barely escaped from an enraged and disappointed crowd. Perhaps the result was fortunate for pioneers in ballooning seldom came to earth alive and we might have missed the marvels of color-prints that Janinet left behind.

The early "Le Rendé-vous Comique" (see illustration) and "Les Comédiens Comique" are after Watteau and admirably reproduce that great painter's charm and delicacy. The figure of Gilles in the center of *Le Rendé-vous* breathes the very spirit of Watteau and the flute player at the right has the rhythmic grace and lightness of the exquisite "Le Mezzetin" from the Hermitage Collection, lately exhibited in the 1934 Century

of Progress Exhibition of Paintings at the Art Institute.

Janinet was responsible for perhaps the most famous of all color-prints, a portrait of Marie Antoinette (see illustration). The picture shows the young queen in all her glory, amazingly as Madame Vigée-Lebrun describes her: "It is very difficult to give an idea of so much sweetness and nobleness combined. Her features were not regular. She inherited from her family the long oval, narrow countenance peculiar to it. Her blue eyes were not large but they were soft and brilliant; nose good, well-chiseled; her mouth not too large, although her lips were rather full. But the great beauty of her face was her complexion. I have never seen any like it, any so exquisitely transparent." How triumphantly Janinet has given all of this, especially the delicate tints of her fresh young skin! History tells us that this young Austrian princess, who played so foolishly and paid so tragically, was exceptionally beautiful, not in features but in dignity of carriage and manner. Janinet has caught this distinction and you see Marie Antoinette as she was when first she exhausted Louis' patience with her flighty opera parties and her midnight gambling, when first the mysterious and fascinating

Swede, Count Fersen, loved her.

Many object strenuously to the ornate border which was superimposed on the print further to embellish its splendor. As in the case of Bonnet's "The Charmes of the Morning" and "The Pleasures of



"APPROACH TO CHRISTMAS," AQUATINT BY GEORGE HUNT, ENGLISH, WORKING, 1820-1845. THE CHARLES NETCHER II MEMORIAL

Education," this extravagance is not jarring when seen in the light of the period.

In discussing the art of the eighteenth century French court, certain things must be taken into consideration. In a society satiated with pleasures and amusements, appetites were constantly growing dull, and only the subtlest flavors could win approbation, so those responsible for providing delicacies had to invent ever new fashions and tastes. New colors, new niceties of design, new sentiments were called for hourly, so it is not strange that every refinement and fashion was tried in an effort to please.

Even more lovely in its coloring and fragile daintiness than the famous portrait just mentioned is Janinet's scene from *Nina, ou la Folle par Amour* with Madame Dugazon as the heroine. In the year 1786 Paris audiences were delirious over this actress in her rôle of Nina, the bride who went mad when she learned on her wedding morn that her lover was dead. The charming Dugazon, whose real name was Louise Rosalie Lefèvre, was a loyal friend to Marie Antoinette. She coached the Queen for plays in the gay days at Versailles and loved her in the sad days of the trial.

Two marvelously executed plates must be noted, "La Rose" and "La Main," for one cannot close without mention of Louis-Philibert Debucourt (1755-1832) who sometimes surpassed even Janinet in the delicacy of his color harmonies and who deserves an extra con-

sideration because he was the only one of the great color-print artists in France who worked from his own designs and did not merely translate the drawings of Watteau, Fragonard, Huet and their contemporaries, into the color-plate medium.

ENGLISH COLOR-PRINTS

Naturally one does not find quite the same engaging frivolity and piquancy in the color-prints of England. There is quality in engraving and excellence in technique, but there is hardly the gaiety and elegance, nor the concern with the harmonizing of tints and color artistry which one finds in French prints. For the most part, the English painted their plates for each printing. The plate was cleaned and repainted so that two impressions were never exactly alike. There is a more limited range of color in the English method, and even in the technically perfect stipples of Bartolozzi one detects a lack of the exquisite perfection of the French prints.

The Charles Netcher II Memorial Collection does not represent the color-printing of England as magnificently as it does that of France, but, none the less, there are delightful examples of the art of aquatint and stipple. *The Microcosm of London*

and *Tour of the Seine* (both in cases) are illustrative of the charming use made of aquatint in the picture books of the period. The prints "Le Pont au Change" and "Notre Dame seen from the Ile Louvier" are beautiful examples of



"A HALT AT AN INN" (1827), WATER COLOR BY THOMAS ROWLANDSON, ENGLISH, 1756-1827. THE CHARLES NETCHER II MEMORIAL COLLECTION

the fine craftsmanship of such men as Thomas Sutherland and D. Havell. George Hunt, associated with Sutherland in making the illustrations for several books on travel in the Orient, is represented with a thoroughly gay and lively print "Approach to Christmas" (see illustration). This is a good example of *after-painting* in the English manner, for one may easily distinguish the difference between the *printed* color of the aquatint ground and the *imposed* water-color of the boys' coats, the blue cart and the holly berries.

As to stipple engraving, a truly English art though first developed in France, this exhibition contains some beautiful examples by such masters as Bartolozzi (1728-1813) and his pupil Charles Knight (1742-1827). Pure stipple had a short but brilliant career between the years 1760 and 1810. Because of the nature of the process, a series of tiny dots with white canals between, stipple, like aquatint, is especially admirable for color-prints. One need only look at the series of "The Months" engraved by Bartolozzi and Gardiner after William Hamilton to realize the possibilities of the medium. There is a translucent quality in the color harmonies which is lacking even in the finest of color mezzotints. Hamilton, a prolific artist, was sent to Italy in his youth by the architect Robert Adam. He came home with an Italianate style of studied conventionality but a happy ability to treat familiar subjects simply and it is this pleasing quality which Bartolozzi has translated into "The Months." Such a series are enough in themselves to make England forever famous in the art of color-prints.

DRAWINGS

The drawings are by far the smallest group in the Charles Netcher II Memorial Collection, but if they are few in number they are superb in quality. In commenting upon the three water-color drawings by Thomas Rowlandson (1756-1827),¹ I cannot do better than take a leaf from the preface of *The Microcosm of London* for which he did the figures, where it speaks

of him as one "with whose professional talents the public are already so well acquainted that it is not necessary to expatiate on them here. His drawings comprise almost every variety of character that is found in this great metropolis . . . and it will be found that his powers are not confined to the ludicrous, but that he can vary with his subject, and, whenever it is necessary, descend 'From grave to gay; from lively to severe.'" Thus is the eighteenth century expressed in our three drawings.

The same period in France is represented by a sepia drawing, a "Portrait of Benjamin Franklin," by Jean-Honoré Fragonard (1732-1806). This drawing is too important to be lightly dismissed. An extended account will be given in a future *Bulletin* where its interesting connection with Houdon's bust of Franklin will be discussed and its relation to the artistic development of Fragonard, one of the most significant figures in eighteenth century France, will be suggested.

The most important drawing of the group leaves the eighteenth century far behind and expresses the nineteenth century in its fullest sense. Here in an age of reform and individualism there is no time for the frivolities of French court life. The public eye has turned to other things and the humanity of a very great Frenchman brings home that fact. "Professional Sympathy"² (see cover) is Honoré Daumier (1808-1879) in his most understanding mood. All the power of his draughtsmanship, all the rhythm of his sensitive line combine with a deep and human penetration to make a notable picture. The responsibility of society has come to take the place of the frivolous extravagances of a spoiled and sated court.

CLARISSA D. FLINT

¹ These are:

"Interior of an Inn," water color, 5 13/16 x 9 7/8 in.
"At an English Eating-House," water color, 5 15/16 x 10 3/8 in.

"A Halt at an Inn," water color, 6 1/8 x 9 1/2 in.

² The French title is "L'Avocat Consolateur." Water color, 10 3/16 x 7 in. Signed: H.D.



SLIPPERS, FRENCH, C. 1730. THE MRS. J. OGDEN ARMOUR COLLECTION OF FOOTWEAR

SHOES OF OUR ANCESTORS

OUR knowledge of footwear prior to the eighteenth century has been largely derived from portraits painted by the Old Masters, the few actual examples often being unearthed in the ancient sections of some large city where new architecture replaces that of the past. Roman, Mediaeval, and Tudor shoes have frequently been found in and around London where the soil is sufficiently damp to preserve the leather, and while the Victoria and Albert, the London, and the Guildhall Museums have fine collections, it is exceptional for an American museum to be presented with such rarities. Mrs. J. Ogden Armour has recently added to her Collection of Footwear some fine examples obtained from the collection of the late W. B. Redfern of London, author of *Royal and Historic Gloves and Shoes*.¹

These shoes were excavated in the neighborhood of Finsbury, a borough of London, originally a marsh or fen, which was drained in the early sixteenth century and filled in with rubbish and refuse.

Leather shoes with strong leather soles were worn for ordinary wear by all classes during the fifteenth century, and throughout the Middle Ages shoes of the better

classes fitted closely to the feet, clearly emphasizing the distinction between left and right, the long points being merely an elongation of the big toe. During the third quarter of the fifteenth century, these points reached unbelievable lengths, and to facilitate walking, were stuffed with moss or grass, or in extreme cases fastened to the knees by means of gold or silver chains. Parliament sought to put an end to the ridiculous style and, in 1464, as recorded by Stow, a Royal edict was issued



ENGLISH SHOE, SIXTEENTH CENTURY, EXCAVATED AT FINSBURY, LONDON. THE MRS. J. OGDEN ARMOUR COLLECTION

¹ Lond., 1904.

reading: "It was proclaimed throughout England that the beaks or pikes of shoes or boots should not exceed two inches upon pain of cursing by the clergy and forfeiting of 20 shillings."²

Dating from this period is the sole of a shoe, which originally measured about 15 inches, taken from London Wall, while to a slightly later period belongs a pointed-toed shoe with simple pressed decoration at the ankle, and several other soles, one of which was dug up in Silver Street, Cambridge. An excellent rendering of this type may be seen in the painting in the Mr. and Mrs. Martin A. Ryerson Collection, the "Ecce Homo" by the Virgo Master (c.1470), which gives a clear idea of this style of peak-toed footwear.

The exaggerated proportions of the long points gave rise about 1480 to a well marked reaction in favor of wide-toed shoes, which in their early forms splayed out over the toe and were rounded at the end. These were generally known as "duck's bill." From about 1510 is the

² Quoted by Joseph Strutt, in *Habits of the People of England*, Lond., 1799, II, 110-111.



"HORNED-TOED" SHOES, ENGLISH SIXTEENTH CENTURY. THE MRS. J. OGDEN ARMOUR COLLECTION

leather shoe slashed to show the colored hose beneath, square at the toe and fitting well up over the foot. Such shoes are associated with Henry VIII and a similar pair is shown in the portrait of this monarch by Hans Holbein at Belvoir Castle. Also greatly favored during this period were shoes with points extended from the corners of the square toes, known as the "horned-toed" shoes, of which there are three examples in the collection.

Shoes became more uncomfortable as the uppers were practically abolished, the square toe becoming merely a cap offering little or no protection to the foot, and the shoe held in place by means of a strap over the instep. This variety is to be seen on an archer in the "Martyrdom of St. Sebastian" by Hans Holbein in the Alte Pinakothek, Munich, and on many figures portrayed in tapestries of the period.

About 1540, shoes again returned to an unexaggerated form and in turn broadened until under Queen Mary (1553-1558) Parliament issued an edict "that no man should wear his shoes above 6 inches square at the toe." The collection boasts of a broad shoe dug up in Finsbury, of leather with a single slash across the toe, and measuring 7 inches in width.

Nearly every session of Tudor Parliament saw a fresh act introduced to regulate the leather trades. The tanner, the currier, and the cordwainer were not only carefully restricted within the limits of their respective crafts; they were instructed as to what kind of leather they might buy; with what quality of grease they might curry it; at what point they might insert the knife; which hide they were to use for the inner sole and heel, and which for the outer sole. There were five acts passed between 1548 and 1558, each legislating opposite to its immediate predecessor.

About the middle of the sixteenth century, that is to say, early in the reign of Elizabeth, appeared the forerunner of the high heel, a gradual thickening from toe to heel of cork sole, as exemplified by the twilled linen "pantofles" which were slip-

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pers covering the front of the feet only, and worn over other shoes as a protection. The history of this time emphasizes the beauty of needlework made by the Queen and her noble ladies, and it is not surprising to find that this ornamentation was also used in their foot coverings.

The seventeenth century appears to offer a wider range of styles, a greater variety of materials and a more general use of embroidery. Of course, embroidery as a decoration for footwear went back to very early times. Charlemagne's shoes are recorded as being of scarlet leather embroidered with gold squares, with a gold band up the front, set with three emeralds, while those of Queen Emma, wife of Ethelred, are described as embroidered with silk and enriched with jewels. When the tomb of Henry VI of Sicily, who died in 1197, was opened in the Cathedral of Palermo, on his feet were found costly shoes, whose upper part was of cloth-of-gold embroidered with pearls. Arnold, first Archbishop of Trier, 1183, had a pair made of fine red skin covered with embroidered foliage. Among the examples of seventeenth century work, the Armour Collection has one pair similar to those in the Cluny Museum, Paris. Ours are of white kid with pointed turned-up toes and high heels, and adorned with colorful embroidery.

About 1660, slippers covering the front of the foot only, similar to the modern "mules," came into fashion, the ones in the collection being a pair of white kid embroidered with colored silk and couched gold cord, supplied with very high red heels. It is of interest to note that the red heel was an indication of the wearer's connection with the Court. In the painting "La Mère Laborieuse" by Jean Baptiste Siméon Chardin in the Louvre may be seen slippers of the same style as our *petit point* pair with ornamental silver toe-caps. Such toe-capped slippers are so exceedingly rare that it is of great interest to know that an excellent example is found in Mrs. Armour's collection. Eighteenth century slippers of this style are illustrated in the

numerous paintings and prints of that period. "La Marquise de Pompadour" by François Boucher, dated 1757, in the collection of the Baron Maurice de Rothschild, Paris, shows the King's favorite wearing dainty lace-trimmed slippers of this variety.

About 1735, it became the fashion to decorate shoes with vertical bands of galloon or embroidery on the insteps and heels, and a yellow silk damask pair with bands of silver galloon have their counterparts in the slippers worn by Elizabeth Hatch in her portrait by William Hogarth in Sir Gomer Berry's collection.

Perhaps nowhere else was footwear more extravagantly developed than at the French court during the eighteenth century. The shoemaker was considered almost an artist, for the shoes he fashioned of rich materials set off with exquisite embroidery, fine laces, and gold, silver, or cut steel buckles were as costly as many articles of jewelry. Many ornamental buckles of this type and period may be seen in Mrs. Armour's collection.

In the middle of the eighteenth century heels reached a maximum height of about



SHOE, ENGLISH, LATE FIFTEENTH CENTURY.
THE MRS. J. OGDEN ARMOUR COLLECTION



SHOE, ENGLISH, SIXTEENTH CENTURY. THE
MRS. J. OGDEN ARMOUR COLLECTION

4 inches and were so narrow as to be known as "spindles." The American Colonies followed closely the styles of Europe and in an account of the wedding of Isaac Collins and Rachel Budd of Philadelphia in May, 1771, the bride is described as wearing "blue brocade shoes with very high heels, not larger at the sole than a gold dollar, and sharply pointed at the toes." Our blue and white silk damask slippers with daintily embroidered toes have extremely high spindle heels.

Marie Antoinette introduced long narrow slippers which soon became fashionable. These were made of thin kid, silk, or satin with or without sandal ties and remained in fashion universally over a long period. A pair of yellow kid slippers trimmed with pleated ribbon bearing the original label of the London firm "Dixon, Clement and Dixon. Fashionable Shoe Manufactory No. 47 Cheapside and No. 7 Aldgate High Street," have extremely pointed toes and practically no heel.

The dainty white satin sandals with square toes date from about 1840 and have their counterparts in many nineteenth century paintings and fashionplates. Of the nineteenth century examples in Mrs. Armour's collection, many are of fine kid or silk with embroidered decoration or dainty rosettes.

Fine examples of clogs and pattens as well as shoes from the Orient and South America are included in the collection which is now installed in Gallery L4a of the Decorative Arts Wing.

MILDRED DAVISON

GIFTS TO THE SCHOOL

THE School of the Art Institute of Chicago would be grateful to receive for use in its painting classes donations of chintz, cretonne, or plain draperies. Pieces of pottery and other objects suitable for use in still life painting classes would be equally welcome. Members of the Art Institute of Chicago who wish to arrange for such gifts are requested to call either Miss Steffenson or Mr. Rice in the Office of the School, Central 7081.

CORRECTION

SINCE the publication of the article on Sharaku in the *Bulletin* of November, 1934, the writer has discovered that the two actors represented in Fig. 2 are Sawamura Yodogorō and Bandō Zenji instead of Bandō Minosuke. They appear as Haku-unbo and Namazu-bozu in the play "Nihonmatsu Michinoku-sodachi," at the Kawarazaki theatre in 1794. On page 82 Nishiki Kokyō-no Kabiji should read Nishiki Kokyō-no-Tabiji.



SHOES AND PATTENS, FRENCH, EIGHTEENTH CENTURY. THE MRS. J. OGDEN ARMOUR COLLECTION

THE CHARLES NETCHER II MEMORIAL IN THE DECORATIVE ARTS DEPARTMENT

MRS. CHARLES NETCHER has given a number of rare and interesting objects to the Department of Decorative Arts in memory of Charles Netcher II. Each gift is distinguished for its quality, and several different fields are included. In the realm of English ceramics there are a number of porcelain figurines, so fine in modeling that they might almost be designated as sculpture in glazed clay. Among these, three Derby figures dating from about 1790 celebrate the "Tour of Dr. Syntax," the hero of a popular and poetical history of the time by William Combe. The examples show the Doctor "preaching" with animated gesture, book in hand, or, equipped with walking stick and hat tied on with neckerchief, trudging the roads "in search of the picturesque" or crossing a stream upon the back of a peasant woman. Extraordinary in their technical excellence and richness of coloring is another pair of figures, a farm boy and milkmaid, conceived with considerable spirit as they move along, balancing their yokes and swinging milk pails.

In the field of eighteenth century furniture is one of a set of Chippendale side chairs, formerly in the collection of Viscount Leverhulme and accurately described in the catalogue as "one of the finest series of chairs of the period in existence." It may be dated about 1755 and the characteristic stalactite ornament of Chippendale is employed extensively in the cresting rails and in the splats.

Of equal interest are a group of small ladies' bureaux, representative of the varied period styles of France. One, beautifully inlaid, belongs to the type known as *bonheur de jour* which came into existence at the close of the Louis XV period but reached its highest development during Louis XVI's reign. Further account of Mrs. Netcher's most recent gift will be published when these pieces are placed on exhibition.

BESSIE BENNETT



CHIPPENDALE SIDE CHAIR, C. 1735. THE CHARLES II MEMORIAL

DICTIONARY OF PRONUNCIATION OF ARTISTS' NAMES

MR. G. E. KALTENBACH, Registrar of the Institute, has prepared a *Dictionary of Pronunciation of Artists' Names*, containing about 1500 representative artists. Included are the schools and dates of birth and death. Opposite each entry is a simplified pronunciation of the name. Names present great difficulty to lecturers, teachers and students and Mr. Kaltenbach's suggestions are based on his own experience and carefully checked with various experts in language. The book is in course of publication and may be secured from The Art Institute of Chicago, in paper covers, at fifty cents a copy (plus eight cents postage). Over 750 advance orders have been placed.



"BARBADOES," WATER COLOR BY JOHN W. NORTON (1876-1934). PURCHASED FROM THE AVERY FUND

OPENING DECEMBER 14TH...

WHEN Members and their friends enter the Institute on the afternoon of December 14th, to attend the reception inaugurating the reopening of the Painting Galleries and the series of Winter Exhibitions, they will find that the entire second-floor has been newly arranged. This arrangement is chiefly chronological and has the advantages of dividing the gallery space along definitely national lines; thus Spanish painting, medieval, Renaissance and more modern is found in Gallery 50, the first large room at the head of the staircase. To the right, galleries (including the Butler Room given to the work of George Inness) contain American painting; to the left, Dutch art of the seventeenth century is found next to Dutch and Flemish primitives, this gallery in turn succeeded by French and German primitives with which they have close and intimate stylistic connections. Italian painting of the sixteenth, seventeenth and eighteenth centuries is brilliantly shown in the large

Gallery 45, while Gallery 43, next, contains the Institute's splendid group of Italian primitives. Most of the remaining galleries are given over to a smoothly progressive showing of French painting of the nineteenth and twentieth centuries, in which the Institute takes high rank.

The East Wing Galleries, on the same day, will present a series of new exhibitions. Among these is a collection of Modern German and Austrian Textiles, both manufactured by machines and hand made. Rugs, hangings, and materials by the yard, from some of the greatest craftsmen and factories will be featured.

The emphasis on American art in the Century of Progress Exhibit for 1934 has stimulated considerable interest in native expression. Hamilton Easter Field, collector, author, founder of *The Arts* magazine, is honored in a group of contemporary American works to which certain of our leading painters and sculptors contribute. Two well-received exhibits arranged by John Wanamaker, Inc., in New York and Philadelphia, have likewise yielded a selection of current American canvases.

The College Art Association, which is sponsoring the Field Foundation Collection, has assembled another attractive exhibit, called "The Salon of American Humorists." This is a large and extremely varied showing of drawings and prints delineating the political pageant of the past forty years and dealing with problems in the administrations of Cleveland, Theodore Roosevelt, McKinley, Wilson, etc.

One of the most talented artists of Chicago, John W. Norton (1876-1934), muralist, designer, water colorist, painter of portraits, is to be honored with a memorial showing of his work. Mr. Norton is known not only for mural decorations but he was a famous teacher of art, and many of the most brilliant Chicago painters received his counsel and inspiration during those years in which he taught at the School of the Institute. The final exhibit in the series is *The International Salon of Photography*, held under the auspices of The Chicago Camera Club.

GOODMAN THEATRE

THE next play of the Members' Series is "For Services Rendered," by the distinguished British author and playwright, Somerset Maugham. Chicago knows Maugham best as a writer of brilliant drawing-room comedy like "The Circle" or "The Constant Wife" or casually in his more torrid moods like "The Letter" or as a collaborator in "Rain" but not only is Maugham one of the most trenchant and observant of dramatists, with a long list of successful plays to his credit, but he wrote "Of Human Bondage," one of the acknowledged masterpieces in contemporary fiction, and is the author of many short stories. "For Services Rendered" has been seen in both London and New York and the Goodman is fortunate to have secured the rights to a Chicago production.

A wise and sympathetic study of the effect of the war on a well-to-do English family and its friends, "For Services Rendered" avoids the hysteric patriotism of the early war plays and the later over-spectacular realism of "Journey's End" and "All Quiet on the Western Front." The work of a mature talent, in sobriety and restraint, it is a far more effective indictment of the folly of world conflict than had it been written at an earlier period. A recent work of Maugham, it shows that his gifts have grown unceasingly with the years.

"For Services Rendered" will be given first on the evening of December 10, and on the nights of December 11, 12, 13, and 14, with a matinée on the afternoon of December 13. The Goodman Theatre announces the following schedule of plays and dates of the Members' Series for 1934-5. Shakespeare, "Twelfth Night," January 14, 15, 16, 17, 18, with matinée on January 17. Strindberg, "The Father," February 11, 12, 13, 14, 15, with matinée on February 14. Clugston, "The Head of the Family," March 11, 12, 13, 14, 15, with matinée on March 14. Tolstoy, "The Living Corpse," April 22, 23, 24, 25, 26, with matinée on April 25. The eighth and



HANDWEAVING BY ALLEN MÜLLER, LÜBECK
EXHIBITION OF CONTEMPORARY GERMAN
TEXTILES

last play of the Series, yet unannounced, will be presented on May 20, 21, 22, 23 and 24, with matinée on May 23.

The attention of the members of the Art Institute is called to the recently inaugurated, "Reservation Service for Unreserved Seats." This service guarantees every member two seats for each performance of the Members' Series for the service charge of two dollars. For detailed information, apply at the Box Office.

The Children's Theatre after a most successful fall season with "Aladdin" will open on December 1 with "Robin Hood" which will play throughout the month of December every Saturday.

REPRODUCTIONS

REPRODUCTIONS in all sizes, framed and unframed, suitable for Christmas gifts, may be had in the Reproduction Department to the left of the entrance to the museum. Sixteen new subjects, taken from the permanent collection of The Art Institute, made by Max Jaffé of Vienna, have arrived which make very appropriate Christmas greeting cards.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

DECEMBER

- 4—Lecture: "The Layman and Reality in Art." Jere Abbott, Director, The Smith College Museum of Art.

An examination of twentieth century subject matter in painting and its relationship to that of earlier periods.

- 11—Lecture: "Eakins and Homer—American Independents." E. P. Richardson, Assistant Director, The Detroit Institute of Arts.

A study of the two men in relation to their times.

- 18—Lecture: "Sculpture from 1900." Professor Agnes Rindge, Department of Art, Vassar College.

Can twentieth century sculpture be explained as the experimentation of a new movement or as traditional or mannerist art, the aftermath of preceding efforts? Does it become a style?

- 25—Christmas Holiday.

DEPARTMENT OF MUSEUM INSTRUCTION

MISS HELEN PARKER—Head of the Department

INFORMAL lectures on various subjects are offered by the Department of Museum Instruction and may be attended by anyone without entrance requirements. A ticket of twelve lectures for five dollars may be used for any of the lectures for the duration of a year, with the exception of those classes for which a special fee is charged.

The following lectures will be given during December:

THE ART OF TODAY. MONDAYS AT 11:00. *Miss Parker.* A discussion of tendencies in contemporary art.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.* Talks in the galleries on the Decorative arts and Oriental collections.

THE ARCHITECTURE OF SPAIN. TUESDAYS AT 11:00. *Miss Mackenzie.* The medieval and Renaissance architecture of Spain.

A SURVEY OF ART. TUESDAYS FROM 6:30 TO 8:00. *Miss Parker.* The development of art will be traced from its beginning and the characteristics of the architecture, painting, and sculpture of the great periods will be discussed. The object of the course is to enrich the appreciation and develop a viewpoint for the esthetic consideration of art. This is the first quarter of a two-year course, and will include ancient and medieval art. Offers promotional credit for teachers. \$7.00 for the quarter.

GREAT MASTERS OF PAINTING. THURSDAYS AT 6:30. *Miss Parker.* Lectures on some of the greater Old Masters—their lives and works.

PAINTINGS IN THE GREAT EUROPEAN GALLERIES. FRIDAYS AT 11:00. *Miss Parker.*

The two final talks in this series discuss the museums of Munich and Vienna.

In January a new schedule will begin. Miss Parker will give the following courses: *The Current Exhibitions*, Mondays at 11:00; *The Paintings in the Art Institute Galleries*, Mondays at 6:15; *A Survey of Art*, Tuesdays from 6:30 to 8:00; *Great Modern Masters of Painting*, Thursdays at 6:30; and *The Less Familiar in Art*, Fridays at 11:00. Miss Mackenzie will give *A Survey of Oriental Art*, Tuesdays at 11:00. A more extended announcement will appear in the January *Bulletin*. Talks in galleries for clubs, instruction for school groups and guide service for visitors may be arranged in advance by special appointment.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS

SATURDAYS, 11:00 A.M. to 12:00 NOON. Fullerton Hall. Mr. Watson assisted by Mr. Buehr.

DECEMBER 1—Making a Christmas Poster (demonstration). 8—The Christmas Story by the Great Masters (stereopticon). 15—Decorating the House for Christmas (demonstration).

JANUARY 12-FEBRUARY 2—FOUR WEEKS' SPECIAL SKETCH CLASS*

*From January 12 through February 2, for four weeks, this class will meet on Saturdays at 10:00 (until 12:00) for a special Sketch Class to be conducted by Mr. Watson and Mr. Buehr. During this period, the pupils will sketch from the costumed model in Fullerton Hall; sketching supplies will be sold at the entrance for a nominal fee. After February 2nd, the lecture class will be resumed as formerly, at 11:00 A.M., for the remainder of the term.

EXHIBITIONS

November 1-December 9—Exhibition of Children in Art. *The Children's Museum.*

November 1-January 1—Japanese Prints by Tōshūsai Sharaku from the Clarence Buckingham Collection. *Gallery H5.*

November 1-January 1—Japanese Textiles from the Ryerson and other Collections. *Gallery H9.*

November 15-January 1—Exhibition of a Collection of Footwear. Gift of Mrs. J. Ogden Armour. *Gallery L4a.*

November 21-December 15—Needlework Pictures by Mrs. Georgiana Brown Harbeson. Exhibited by the Needlework and Textile Guild. *Gallery A1.* Fans of many Nations. Gift of Mrs. L. L. Coburn, Mrs. Martin A. Ryerson, Mrs. Emily Crane Chadbourne, Miss Elizabeth Day McCormick and The Antiquarian Society. *Gallery A6.* Details of Architecture from Historic Houses in England and America. The Howard Van Doren Shaw Memorial. *Galleries M4, a, b, c.* Norwegian Tapestries by Olga Berger. *Gallery A2.*

December 1-February 1—Prints and Drawings given in memory of Charles Netcher II. *Gallery 12.*

December 1-February 15—Etchings by David Young Cameron from the Clarence Buckingham Collection. *Gallery 18.*

December 1-February 1—Prints by Edgar Degas and Édouard Manet. *Gallery 13.* Early Italian Engravings. *Galleries 14 and 16.* The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 17.*

December 14-January 20—Exhibition of Modern German and Austrian Textiles. The Hamilton Easter Field Collection of American Paintings and Sculpture lent through the College Art Association. Contemporary American Paintings from the New York and Philadelphia Exhibitions held by John Wanamaker, Inc. The Salon of American Humorists assembled by the College Art Association. A Memorial Exhibition of the work of John W. Norton. International Salon of Photography under the auspices of the Chicago Camera Club. *Galleries G52 to G61.*

December 13-January 20—Exhibition of Work Done by Children in the Saturday Classes of the Art Institute School. *The Children's Museum.*

THE CHILDREN'S MUSEUM

MISS MACKENZIE'S talks for children are given on Saturday mornings from 9:15-9:50 in the Children's Museum. The subjects and dates are as follows:
DECEMBER 1—Cathedrals of Spain

DECEMBER 8—Castles in Spain

These talks are free to all children and are especially recommended for those from eight years up through high-school age.

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- DECEMBER 3—Color Schemes for Winter (demonstration). 10—Emerging from the Depression. Jean Sterling Nelson. 17—Christmas Decorations (demonstration).
JANUARY 7—Oriental Art in an Occidental Home. Mrs. Joseph L. Valentine. 14—Colonial and Early 19th Century American Furnishings. George Buehr. 21—18th Century Home Furnishings. Ernst Von Ammon. 28—Colonial Homes and Gardens. Mrs. Amy Noble Maurer.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 to 8:00 P.M., Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials are supplied at a nominal cost.

DECEMBER 3-17, 1934; JANUARY 7-28, 1935.

C. GALLERY TALKS IN THE CURRENT EXHIBITION

THURSDAYS, 12:15 NOON, REPEATED AT 7:00 P.M.

- DECEMBER 6—The French Rooms. George Buehr. 13—Our Colonial Rooms. 20—The John Norton Memorial Exhibition.
JANUARY 3—(Subject to be announced.) Helen Gardner. 10—The John Norton Memorial Exhibition. George Buehr. 17—The Chicago Camera Club Exhibition. Alfred G. Pelikan. 24—Old Masters in New Galleries. Samuel N. Manierre. 31—A Sequence in Modern Art, the Rearranged Painting Galleries. George Buehr.

D. THE ENJOYMENT OF ART

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- DECEMBER 6—Women of Old Russia. Letitia Fairbanks. 13—American Art at Last; the PWAP. 20—Master Paintings of the Christian Faith.
JANUARY 3—The Relationship of Painting and Music. Henry Purmort Eames. 10—Jewelled Windows; Adventures in Light and Color. Charles J. Connick. 17—What to Look for in Pictures. Alfred G. Pelikan. 24—The Significance of Seurat. Daniel Catton Rich. 31—A Pilgrimage in Spain. Helen Mackenzie.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 to 12:00 NOON. Fullerton Hall.

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past four years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

DECEMBER 7-21, 1934; JANUARY 4-25, 1935.

F. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 NOON.

- DECEMBER 7—The Persian Collections. 14—Chicago Camera Club Exhibition. 21—The Salon of American Humorists. Daniel Catton Rich.
JANUARY 4—The Japanese Galleries. Helen C. Gunsaulus. 11—The Salon of American Humorists. George Buehr. 18—Prints and Drawings from the Charles Netcher II Memorial. Clarissa D. Flint. 25—(Subject to be announced.) Samuel N. Manierre.

RESTAURANT

The Cafeteria and Fountain which serves beverages and light lunches, are open every day except Sunday from 9 to 5 o'clock. The Cafeteria will be closed December 8th to January 2nd but the Fountain will be open during that time. Arrangements for parties and Luncheons may be made with Miss Aultman. Special offer to Members of 10% discount on ticket books.

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